

# Notes from EASTMAN



Newsletter of the  
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# NOTES FROM EASTMAN

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**ON OUR COVER:** The Eastman Quartet in rehearsal (left to right): Millard Taylor, Francis Tursi, Ronald Leonard, Frank Glazer. The Quartet, whose recordings of the three piano quartets of Brahms have just been released by Vox, performed in Kilbourn Hall during ESM's Summer Music Festival, and will return on January 8 in the "Great Performers" series.

**BELOW:** Faculty Woodwind Quintet in performance on Kilbourn Hall stage July 16: Verne Reynolds, K. David van Hoesen, Jonathan Parkes, William Osseck, John Thomas.



**Notes from Eastman** is published now and then by the Eastman School of Music of the University of Rochester and is sent without charge to students, faculty and alumni of the Eastman School, to music editors, educators, and other interested members of the musical community. Editor: Richard D. Freed; editorial assistant: Christina von Renner. All correspondence may be addressed to the Editor, Notes from Eastman, 26 Gibbs Street, Rochester, New York 14604.



*Top left: Billy Taylor, star of 1968 "Arrangers' Holiday," with bassist Ben Tucker behind him. Top right: Walter Hendl rehearsing Eastman Chamber Orchestra. Bottom: Scene from "Opera Under the Stars" production of THE MARRIAGE OF FIGARO.*

## ESM Is a Summer Festival

There was an unusually rich offering of musical fare by the School during this year's Summer Session. In addition to graduate recitals and concerts by student groups participating in various workshops and institutes, there were fourteen major public performances during the six-week period, presented as "a Summer Music Festival." Five chamber music and solo recitals and two orchestra concerts in Kilbourn Hall featured some of the School's finest performing talent in programs of exceptional imaginativeness. Both ESM Director Walter Hendl

and Summer Session Director Daniel Patrylak took part as performers. There were also six outdoor opera performances in the Highland Park Bowl and the annual "Arrangers' Holiday" extravaganza in the Eastman Theatre.

"Opera Under the Stars," the summer series of free performances in the Highland Park Bowl which began in 1953, had until this year involved ESM only as a co-sponsor with the City of Rochester and Monroe County. This summer, for the first time, the School assumed active management of the series as well as providing all producing and performing personnel. There were three operas, each given twice. Leonard Treash, stage director of the ESM Opera Theatre, staged the first one, Verdi's *La Traviata*, and his associate Robert Murray staged Mozart's *Marriage of Figaro* and Puccini's *La Bohème*. Edwin McArthur, the new musical director of our opera department, conducted the Verdi and Puccini, making his local debut in the Eastman Theatre instead of the park because of rain. Willis Page was the conductor for the Mozart. Casts included Heather Thompson, Perry Price, Daniel Walsh and Sheila Allen in *Traviata*, Jeanne Garson, Jamie Dyess, Miss Allen, Mr. Walsh and Kerry McDevitt in *Figaro*, and Sylvia Kutchukian, Cassandra Havens, Leo Goeke, Mr. Walsh, Mr. McDevitt and William Briggs in *Bohème*.



Edwin McArthur rehearsing LA BOHEME at the Highland Park Bowl.



Conductor Willis Page (right) and bassoonist K. David Van Hoesen discuss a point in the Blacher score during Kilbourn Hall rehearsal.

The Eastman Chamber Orchestra, which was in the pit for the opera performances, gave two Kilbourn Hall concerts, one conducted by Walter Hendl, the other by Willis Page, both making their summer debuts here. Mr. Page's July 3 program comprised Schoenberg's Chamber Symphony No. 2, Boris Blacher's Concerto for Clarinet, Bassoon, Horn, Trumpet, Harp and Strings, Milhaud's *Le Boeuf sur le Toit*, the late Bernard Roger's Soliloquy for Flute and Strings (with Joseph Mariano as soloist), and Mozart's *Paris* Symphony (D major, K. 297). Frank Glazer was Mr. Hendl's soloist on July 18, in Mozart's Concerto in A, K. 488. Also heard on that program were Hindemith's *Cupid and Psyche* Overture, Wagner's *Siegfried Idyll*, and Stravinsky's *Pulcinella* Suite.

Mr. Glazer also performed, as a member of the Eastman Quartet (with Millard Taylor, violin, Francis Tursi, viola, and Ronald Leonard, cello), in the first of the five chamber music programs, July 2. The Quartet played a little-known *Adagio and Rondo concertante* in F by Schubert (D. 487) and quartets of Brahms (Op. 26) and Fauré (Op. 15).

José Echániz played a Liszt recital on July 9, the Faculty Woodwind Quintet (John Thomas, flute; Jonathan Parkes, oboe; William Osseck, clarinet; Verne Reynolds, horn; K. David Van Hoesen, bas-



*ABOVE: Billy Taylor, left, and Manny Albam, right, go through scores during "Arrangers' Holiday" rehearsal; behind them, Rayburn Wright.*

*BELOW: Grady Tate in rehearsal, left, and Nancy Boden in performance, right.*



soon) performed on July 16, and the Eastman Brass Quintet (Daniel Patrylak and Philip Collins, trumpets; Verne Reynolds, horn; Donald Knaub, trombone; Cherry Beauregard, tuba) on July 23.

The final chamber music event, on July 29, featured violinist Carroll Glenn and pianist Eugene List in a repetition of the program they performed in New York six weeks earlier, with John Beck, percussion, and James Scott, guitar: Henry Cowell's *Set of Five* for violin, piano, and percussion, two Paganini sonatas for violin and guitar, the Strauss Violin-and-Piano sonata, and piano pieces by Daquin, Scarlatti, Graun and Gottschalk.

For the 1968 edition of "Arrangers' Holiday" the guest artists were the members of the famous Billy Taylor Trio — Billy Taylor, piano, Grady Tate, drums, and Ben Tucker, double bass. Rayburn Wright and Manny Albam again led the 45-piece orchestra, and WHAM's Walter Dixon again created the evening's comedy feature, "Jumping the Generation Gap," assisted in performance by Russ Gardino of WHEC and go-go dancer Nancy Bodén. It was one of the most impressive "Holidays" so far, and the entire "Summer Festival" left an enthusiastic glow around the School and the community. Louis Ouzer's pictures on these pages show the people who made it all happen.



*The Eastman Brass Quintet: (left to right) Verne Reynolds, Philip Collins, Cherry Beauregard, Donald Knaub, Daniel Patrylak.*





ABOVE: Frank Glazer at the keyboard with Walter Hendl conducting the Eastman Chamber Orchestra in shirtsleeve performance in Kilbourn Hall.

BELOW: Scene from Act II of "Opera Under the Stars" production of LA TRAVIATA.





## **CHARLES RIKER**

### **DEAD at 62**



Charles Cook Riker, Jr., the Eastman School's executive secretary and director of the preparatory department, died on June 18 in Rochester General Hospital, where he had been admitted on May 8 after sustaining a major coronary attack. Mr. Riker, who was 62, had been in poor health for several years, and had planned to take his first sabbatical this fall, after 38 years with ESM; it was to have been a terminal leave, preceding his intended retirement in 1969.

Mr. Riker was born in Painesville, Ohio, and studied piano and organ at Lake Erie College there before entering Kenyon College in 1923. He held degrees from Kenyon and Princeton, and was a member of Phi Beta Kappa, Phi Mu Alpha, and Beta Theta Pi. He received a Rockefeller Foundation humanities fellowship in 1945 with assignment to the *Kenyon Review*, in which he subsequently published a number of articles. He also contributed to other periodicals in this country and Latin America, and produced two books on the Eastman School itself.

Before joining the Eastman faculty as an instructor in English in 1930, Mr. Riker taught briefly at the De Veaux School in Niagara Falls. In 1944, while continuing to teach here, he assumed the directorship of the Hochstein Memorial Music School; nine years later he gave up the Hochstein position to become director of the ESM preparatory department. In 1956 he was made chairman of the humanities department, with the title professor of humanities. He held all three titles at the time of his death.

Mr. Riker will also be remembered as a performing musician. During his first decade on our faculty, he continued his piano studies with Max Landow, appeared as soloist with the Rochester Civic Orchestra, and gave numerous solo recitals.

A memorial service was held in St. Paul's Episcopal Church in Rochester, and interment was in the family plot in Painesville.

## Eastman School Concerts Broadcast Across America and Around the World

Last year the Eastman School of Music began supplying tapes of major concerts and recitals given by student performers to the Voice of America for worldwide dissemination, and now, according to Harold Boxer, chief of VOA's music division, these broadcasts are heard by more than forty million listeners around the world. Mr. Boxer advised that the Eastman School Concerts are being heard in five different series:

"Music from the Campus," a weekly series of concerts from U.S. conservatories and colleges, beamed to a worldwide audience estimated at about 40,000,000

"Symphony Hall" and "American Concert," VOA's two major Sunday musical programs, both broadcast worldwide to reach the respective areas during prime time

A special series of concerts of music by American composers

Dissemination via USIA's 37 language services, in which portions of the Eastman tapes are presented with announcements in the respective languages.

In addition to these direct broadcasts by VOA, Mr. Boxer said, his agency packages individual tapes and distributes them to local stations in various countries.

At the same time the series was initiated last fall by ESM's public relations office, Rochester radio station WBBF-FM began broadcasting the Eastman tapes in the Wednesday segment of its "Xerox Concert Series," in a two-hour time space (8 to 10 p.m.) made available without commercial announcements by the Xerox Corporation, through whose efforts the broadcasts are being distributed nationally now by National Educational Radio. By midsummer, forty NER affiliates in other cities were carrying the series, and, since many educational stations operate only during the regular academic year, it is expected that the number will increase substantially this fall. Readers are advised to check with their local educational radio stations to see if they are carrying the series, which may be billed either as "Eastman School Concert" or "Music from Rochester." The full list of stations already participating is given below, alphabetized according to states:

Alaska — KUAC (FM), University of Alaska, College

California — KVCR (FM), San Bernardino Valley College  
                   KEBS (FM), San Diego State College  
 Florida — WUSF (FM), Tampa (U. of South Florida)  
                   WPRK (FM), Winter Park (Rollins College)  
 Georgia — WABE (FM), Atlanta Board of Education  
 Indiana — WBAA (AM), Lafayette (Purdue University)  
                   WISU (FM), Terre Haute (Indiana State U.)  
 Iowa — WOI-FM, Ames (Iowa State U.)  
                   WSUI (AM), Iowa City (State U. of Iowa)  
 Kentucky — WFPK (FM), Louisville  
                   WMKY-FM, Morehead State U.  
 Massachusetts — WFCR (FM), Amherst  
 Michigan — WUOM (FM), Ann Arbor (U. of Michigan)  
                   WDET-FM, Detroit (Wayne State U.)  
                   WNMR (FM), Marquette (Northern Michigan U.)  
 Minnesota — KSJR-FM, Collegeville (St. John's U.)  
                   KUOM (AM), Minneapolis (U. of Minnesota)  
                   WCAL (FM), Northfield (St. Olaf College)  
 Missouri — KCUR-FM, Kansas City (U. of Missouri at K.C.)  
                   KSOZ (FM), Point Lookout (School of the Ozarks)  
 Nevada — KUNR-FM, Reno (U. of Nevada)  
 New York — WAMC (FM), Albany (Albany Medical College)  
                   WRVR (FM), New York (Riverside Church)  
                   WBBF-FM, Rochester  
 North Carolina — WUAG (FM), Greensboro (U. of N. C.)  
 North Dakota — KDSU (FM), Fargo (N. D. State U.)  
 Ohio — WOSU (AM), Columbus (Ohio State U.)  
                   WYSO (FM), Yellow Springs (Antioch College)  
 Oregon — KOAC (AM), Corvallis  
                   KBPS (AM), Portland Public Schools  
 Pennsylvania — WDUQ (FM), Pittsburgh (Duquesne U.)  
 Rhode Island — WDOM-FM, Providence College  
 South Dakota — KUSD (AM), Vermillion (U. of S. D.)  
 Tennessee — WUOT (FM), Knoxville (U. of Tennessee)  
                   WPLN (FM), Nashville Public Library  
 Texas — KUT-FM, Austin (U. of Texas)  
                   KWBU-FM, Waco (Baylor U.)  
 Utah — KUER (FM), Salt Lake City (U. of Utah)  
 Washington — KWSC (AM), Pullman (Washington State U.)  
 Wisconsin — WSUS-FM, Stevens Point (Wisconsin State U.)

## "Great Performers" at Eastman in 1968-69 Season

The Eastman School has re-entered the concert production sphere on a serious basis, with the announcement by Ruth Glazer, our new concert manager, of a series of "Great Performers" concerts comprising ten events for the 1968-69 season. Among the performers will be some of the best-known musicians from the United States and abroad, as well as several outstanding members of ESM's own artist faculty. The line-up is as follows, with all events scheduled for Kilbourn Hall unless otherwise noted:

October 3 — Juilliard Quartet

October 29 — The Suzuki Children, Eastman Theatre

November 4 — Anton Heiller, organ, Lutheran Church of the Incarnate Word

November 19 — Frank Glazer, piano

December 10 — Eastman Brass Quintet

January 8 — Eastman Quartet

January 22 — Zvi Zeitlin, violin

February 13 — Jennie Tourel, mezzo-soprano

February 27 — Walter Hendl conducting special program of chamber music, Eastman Theatre

March 27 — Fine Arts Quartet

Tickets for the February 27 concert conducted by Walter Hendl will not be sold separately; that event is to be a "bonus" concert for series subscribers only. Individual tickets for the other nine concerts will be offered at \$3.50 each, the series of all ten for \$20. Tickets are on sale now at the Kilbourn Hall Office.



*LEFT: The Fine Arts Quartet (left to right: Leonard Sorkin, Abram Loft, Bernard Zaslav, George Sopkin); RIGHT: Jennie Tourel.*



OAS Photo

Walter Hendl will be spending most of the fall in Europe. During September and October he is scheduled for Portugal, where he serves as a juror for the Vianna da Motta International Piano Contest in Lisbon and conducts concerts in Oporto. In November Mr. Hendl conducts the principal orchestras in five cities in the Soviet Union — Moscow, Leningrad, Kiev, Odessa and Kharkov. In this photograph, Mr. Hendl is shown with composer Antonio Tauriello, going over the score of the Tauriello Piano Concerto, introduced at the final concert in the 1968 Inter-American Music Festival last June, when Mr. Hendl conducted the Washington National Symphony in Columbia, Maryland, with Hilde Somer as soloist.

The student exchange program between the Royal College of Music, London, and the Eastman School, announced in the last issue of *Notes from Eastman*, has been activated, with the first student from each of the respective institutions formally enrolled at the other. Both are undergraduate applied music majors. Jerry Paul Brainard of Painesville, Ohio, an organist, arrived in London last month to begin his year at the Royal College of Music, and Katharine Hart, a violist from England, arrived here for her year as a pupil of Francis Tursi.

## FACULTY BRIEFS

One of the new faces on the Eastman faculty this fall is that of Edward G. Evans, who has succeeded Eugene J. Selhorst as chairman of our Music Literature Department. Dr. Selhorst continues as Associate Dean for Graduate Professional Studies.

Dr. Evans, recognized nationally as a distinguished scholar in both music and the humanities, was born in Youngstown, Ohio, in 1916, and holds degrees from the Cincinnati Conservatory of Music, Northwestern, and Western Reserve University. From 1957 until his resignation to join the ESM faculty, he was chairman of Western Reserve's Department of Music, and for the last three years he served also as chairman of the Department of History, Literature and Musicology at the Cleveland Institute of Music. Earlier, he headed the Interdepartmental Program in Humanities at Western Reserve and held other positions at that institution, Southeastern Louisiana College, and Northwestern. He also taught the first television courses, in 1952.

In addition to teaching, Dr. Evans has published widely and is known as a composer and conductor.

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Ruth Watanabe has been appointed to a two-year term on the American Association of University Women Educational Foundation's Committee on International Fellowship Grants. In July, as part of AAUW's National Travel Program, she addressed the Mississippi State Workshop on "Society's Reflections in the Arts" and visited ten music libraries. She was also a staff member for Kent State University's workshop on music library administration and materials.

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Ralph Lane has resigned as the Eastman School's Registrar, to work full-time on his Ph.D. in musicology. His successor is Raymond Dunlap, who served in the same position at Monroe Community College last year.

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Richard Pittman has left our conducting faculty to take up a new position at the New England Conservatory of Music, where he will be working closely with Frederik Prausnitz.



Zvi Zeitlin, ESM's peripatetic professor of violin, spent the summer performing up and down the western hemisphere. First came his seventh Latin American tour, during which he played with orchestras and gave solo recitals in Brazil, Argentina, Colombia and Central America, returning to the United States after his Mexico City recital to play the Brahms Concerto at the Eastern Music Festival in Greensboro, North Carolina. Before he got to Greensboro, though, Mr. Zeitlin received an invitation to return to Buenos Aires for six additional concerts there, so, as soon as the Brahms was accounted for, he was on the way back to Argentina. Two of his six performances during that visit were with the Orquesta Nacional, and one was a solo recital inaugurating the new concert hall of the Sociedad Hebraica. On his two trips to Latin America during the summer, Mr. Zeitlin gave a total of 26 concerts and recitals. He will give his first Kilbourn Hall recital on January 22.

#### IN MEMORIAM

Elizabeth Henderson, reference librarian at Sibley Music Library, died on July 4. The Library has established a memorial fund to buy books for the reference department in her name. Faculty and alumni who wish to make contributions or obtain information about the fund may address inquiries to Dr. Ruth Watanabe.



## Second ESM Piano Winner at Aspen

Eugene List returned from his visit to Aspen in August to report that Barry Snyder had won this year's Aspen Piano Contest with his performance of the Rachmaninoff Rhapsody on a Theme of Paganini. Barry spent the summer at Aspen working with Beveridge Webster. Last year's winner was another Eastman pianist, Harry Scaggiari, who earned the prize performing the Brahms B-flat Concerto.

As this issue went to press, it was learned that Barry was unable to take advantage of his Fulbright grant for Salzburg this fall because of his military service obligation. Another Eastman student, however, in addition to those listed in our last issue, has received a Fulbright award: Daria Semegen, who has been studying composition with Samuel Adler, is off to Warsaw, where she hopes to work with Witold Lutoslawski.



Brevard Photo

Willis Page, professor of conducting, and Carroll Glenn, professor of violin, represented the Eastman faculty at the Brevard Music Center in North Carolina during the summer. Both were featured performers, as was alumnus William Warfield. Mr. Page, who appeared as guest conductor of the Brevard Music Center Orchestra in the repertory training program, is shown here with some of the Eastman graduates who were at the Center with him. Standing, left to right, are conductor Ward Woodbury, Mr. Page, trumpeter Ralph Montgomery, and Michael Sides; seated, opera coach Elwood Smith, Mrs. Dan Boda, and violinist Dan Boda.

## Eastman Faculty Member Receives Ford Foundation Grant

Robert Sutton, of the Eastman theory and composition faculty, has received a grant from the Ford Foundation for the development of a course in the Comprehension and Analysis of Music, to be offered to juniors and seniors at ESM on an experimental basis this year.

In his proposal, Dr. Sutton stated that the course "would provide the opportunity to act on the belief that theory instruction should be brought to bear on the practical problems of understanding music in such ways as to facilitate performance, memory, conducting and teaching tasks, in a profound way, under guidance, at a relatively early stage in the musician's development, thus avoiding the all-too-frequent failures attendant upon reliance on the fond hope that, once having been taught the basic materials, students will make the applications themselves."

The Ford Foundation grant is to provide for released time for Dr. Sutton, who will plan the course and teach the experimental class. The undertaking is being supported under the Foundation's program of Institutes for Music in Contemporary Education, which also provided funds during the last two years for Robert Gauldin's experimental work in freshman and sophomore theory, carried out in conjunction with the School's Contemporary Music Project activities.



José Echániz, ESM professor of piano, is scheduled to give two recitals in New York's Lincoln Center this winter. The Lake Placid Music and Arts Association, in co-operation with Las Artes, Inc., of New York City, will present Mr. Echániz in Philharmonic Hall on Wednesday, December 4, and again on Wednesday, February 12.

## Carroll Glenn Plays in Town Hall

Carroll Glenn, professor of violin at ESM, will play a recital in New York's Town Hall on Wednesday Evening, October 9, with Brooks Smith, professor of accompanying, at the piano. Miss Glenn describes it as "an Eastman evening," since she and Mr. Smith will be introducing the Violin Sonata No. 3 of ESM Professor Samuel Adler, and will also perform the Violin Sonata of alumnus David Diamond.

Another premiere on the program will be Franz Liszt's Sonata for Violin and Piano, a work based on the Chopin Mazurka in C-sharp minor, Opus 6, No. 2, and never performed before in its original form.

Actually, both the Liszt and Adler performances will represent New York premieres, but not world premieres, for the same program, which also includes the Elgar Sonata, will be performed three days earlier in Kilbourn Hall.

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## Audition Dates Announced

Edward H. Easley, ESM's Director of Admissions, has announced that auditions will be held at the School between October 25 and March 31 for students wishing to enter in the fall of 1969. Certain dates are set aside for singers and others for instrumentalists, including special dates scheduled for flute auditions for the first time. It is hoped that most applicants will manage to audition at the School, so that they may perform for their prospective artist-teachers and meet briefly with advisers or department chairmen. However, out-of-town auditions will continue to be held. Mr. Easley will be in New York from January 15 through 17, with Millard Taylor on hand for one of those three days to hear string applicants and Julius Huehn on another to hear singers. Mr. Taylor will also be with Mr. Easley in Chicago on January 10. Mr. Easley's other out-of-town dates will be January 7 in Philadelphia, January 8 in Boston, January 11 in St. Louis, and March 7 and 8 in Dallas. Mr. Easley will visit Dallas again on May 2 and 3 to hear high school students who wish to be evaluated for future admission consideration, and he will be in Denver at the end of this month, after visiting the Interlochen Arts Academy earlier in the month. Applicants are urged to contact Mr. Easley well in advance to make appointments for auditions at the School or to learn the time and place for out-of-town auditions.



*John Celentano coaching a group of scholarship students in the String Institute.*

## SUMMER SESSION - 1968

There were both reappearances and innovations among the special workshops and institutes held during the 1968 Summer Session at ESM. A Comprehensive String Institute, with John Celentano as co-ordinator, ran for the entire six weeks, with both Eastman faculty and special visiting lecturers and instructors. In addition to Mr. Celentano, the resident faculty included Millard Taylor, Carroll Glenn, Francis Tursi, Ronald Leonard, Anastasia Jempelis, Alan Harris and Philip Albright. Yuko Honda, Shinichi Suzuki's own choice as the most successful exponent of his approach to violin teaching, began her year with us by participating in the full six-week Institute, as both teacher and performer.

Miss Honda was one of seven visiting specialists. For the first week of the String Institute, Kató Havas flew over from London, just before beginning this year's activity at her own summer school in England. Her distinctive approach to teaching the violin, as unique in its way as Suzuki's, has led to her being called "the teacher of teachers." Her approach is explained in her books *A New Approach to Violin Playing* and *The Violin and I*, the former carrying a foreword by Yehudi Menuhin. Both are published by Bosworth in London, and distributed here by Belwin.

In successive weeks specialists were Madeleine Carabo-Cone, who presented Piaget's "innate environment in learning" concept; Harry Alshin, who lectured on ear training and improvisation; Harold Carnes, who discussed string instrument repair; Paul Rolland, director of the University of Illinois research program; Bernard Fischer, with an approach involving visual and aural aids for teaching violin and viola, and Philip Albright, who held a session on the double bass. Mr. Celentano and his staff held chamber music sessions all through the Institute, and a string orchestra composed of Institute participants gave

two Kilbourn Hall concerts, one conducted by Donald Shetler, the other by Samuel Adler. Among the members of the orchestra were some of the twelve high school juniors and seniors who were awarded scholarships for the Institute. The twelve, whose ages ranged from 14 to 17, came from seven states and Canada.

Katherine Crews's Elementary School Music Workshop drew participants from several states, and Ruth Pollock Hamm, the Orff specialist, returned for her third summer as director of an Orff Workshop at ESM, with Miriam Samuelson and Rida C. Dabis holding recorder classes. After the two-week Orff Workshop, there was a one-week Kodály Workshop, with Doris L. Engelhard, from Newark State College in New Jersey. Enrollments for these workshops totalled 108 persons, from 14 states and Canada.

Rayburn Wright and Manny Albam were back for the Arrangers' Workshop and Arrangers' Laboratory-Institute, with Donald Huns-



*Katò Havas (left), one of the guest specialists in the Comprehensive String Institute, working with Peggy Foye, an Eastman graduate who now plays violin in the Albany Symphony Orchestra.*



*ABOVE: A session during the Recording Workshop, with Phil Ramone demonstrating the new console.*

*BELOW: Ruth Pollock Hamm conducting a session with children in the elementary school music workshop, using Orff instruments.*



berger, and Philip Ramone returned to conduct another Recording Workshop, during which ESM's new recording console was installed. John Beck held his Percussion Institute; the Piano Teachers' Workshop, with Harold Weiss as co-ordinator, featured José Echániz, María Luisa Faini, Blair Cosman, Vincent Lenti, Wallace Gray, Mildred Turney and Sharlyn Taylor.

A Concert Managers' Workshop was held here in mid-July under the joint sponsorship of the Association of College and University Concert Managers and the ESM Summer Session. Faculty included Jess T. Casey of Winthrop College, ACUCM President; Howard Jones of the University of Northern Iowa, President-elect of ACUCM; Julius Bloom, executive director of Carnegie Hall; Fannie Taylor of the University of Wisconsin, executive secretary of ACUCM; Alvin R. Edgar of Iowa State University; Donald H. Horton of Ohio State University; Wilson B. Paul of Michigan State University; Jack C. Pheneger of Western Michigan University; Jerry Willis of Cal Tech, and ESM's Robert Sattler.



*Samuel Adler and Yuko Honda during Kilbourn Hall rehearsal of the Comprehensive String Institute Orchestra, of which Miss Honda was concertmistress.*



## London Debut and a New Concerto

Robert Silverman, the young pianist from Montreal who has been studying with Cécile Genhart as a graduate student at the Eastman School of Music, is scheduled to make his London debut this fall with a solo recital in Wigmore Hall. During the 1969-70 season he will appear as soloist with the Quebec Symphony Orchestra in the first performance of a new piano concerto by Canadian composer Jacques Hétu, especially commissioned by the Quebec Symphony at Silverman's suggestion.

Silverman has performed with the Quebec Symphony before, as soloist in Beethoven's "Emperor" Concerto, a performance broadcast by CBC last year at the conclusion of the Concours Jeunesses Musicales, in which Silverman was grand prize winner. As a consequence of winning the Jeunesses Musicales competition, Silverman also performed with the Montreal Symphony Orchestra at Expo 67, gave some twenty solo recitals in Canada, and made a record of sonatas by Chopin and Liszt. More recently, he gave the first U.S. performance of another composition of Jacques Hétu the *Variations pour Piano*, in a recital at Nazareth College, where he is pianist-in-residence.

Hilton Jones, a graduate student of composition at ESM, produced an electronic music sound track for a twenty-minute program of satellite photography combining motion pictures and still pictures, shown at the George Eastman House of Photography last month in connection with the opening of the Rochester Museum of Arts and Sciences' new Strasenburgh Planetarium. Mr. Jones was contacted by Beaumont Newhall, director of Eastman House and producer of the satellite picture program, through Robert Sutton of our theory and composition faculty, who is the School's representative to the Arts Council of Rochester. The sound track was generated and recorded at the electronic music studios at the Eastman School and the Independent Electronic Music Center in Trumansburg, New York.

Barbara Chernichowski represented ESM's Mu Upsilon chapter at the Mu Phi Epsilon convention in Dallas in August. It was the international professional music sorority's 39th national and third international convention.

Two of Emory Remington's former ESM pupils are in new positions this season. David Fetter, of Arlington, Virginia, has been made assistant first trombone of the Cleveland Orchestra. Ralph Sauer is the new principal trombonist of the Toronto Symphony.

## *An Alumnus for Alumni*



The appointment of Thomas W. Mowrey to two positions at the University of Rochester was announced recently by Don W. Lyon, Director of University Relations. On September 1 Mr. Mowrey took up his duties as Assistant Director of University Relations and Director of Alumni Programs for the Eastman School of Music. For the Mowreys, it was a happy homecoming: Tom was graduated from ESM in 1963 (B.M. in theory), and his wife Mary received her B.A. in chemistry from the University of Rochester at the same time. They now have a daughter, Susan, who will be a year old in January.

During the last four years Tom Mowrey has earned the recognition and respect of the record industry for his work as director of classical production for Vox Productions Inc. (Vox, Turnabout and Candide records). He supervised all the company's U.S. recordings during that period, including the first recordings by the Eastman Quartet and the Eastman Brass Quintet, Frank Glazer's Satie series, and the records featuring the Dallas Symphony Orchestra under Eastman alumnus Donald Johanos. Before joining Vox in the spring of 1964, he was station manager for WBBF-FM in Rochester, where he had served as a part-time announcer during his last two years at ESM.

In announcing the Mowrey appointment, Mr. Lyon defined three primary objectives of the new positions: "to keep the Eastman School alumni well informed about progress and change at the School and significant developments throughout the rest of the University; to enhance the alumnus's pride in his School and the University; to encourage an even greater esprit among Eastman School alumni." Those who know Tom, his enthusiasm for ESM, and his energetic contacts with alumni in all professions and all parts of the world, feel he was an inspired choice for achieving those objectives.

## THE ALUMNI COUNCIL

The Alumni Council of the Eastman School of Music has undergone a significant reorganization, designed to effect a more truly national representation. In the past the Council has tended to be rather localized in the Rochester area, with relatively little participation on the part of alumni in the West, Southwest, and other regions. Under the new reorganization, the country has been divided into eight geographical regions with approximately equal numbers of Eastman alumni; all eight regions are represented on the 1968 Alumni Council, one of whose ten members, Charles Lutton of Evanston, Illinois, also serves as the ESM representative to the University of Rochester Alumni Council.

Mr. Lutton, who operates the Lutton Music Personnel Service in Chicago, has been appointed to a four-year term on the Alumni Council, as have three others: Harold Carnes of Chicago, string instrument repair specialist; David A. Ledet of Arlington, Virginia, executive secretary of NASM, and Mac Morgan, professor of voice at Boston University.

Appointed to three-year terms are Charles L. Strouse of New York, composer of *Bye-Bye, Birdie* and other musicals; Robert W. Mols, of the music faculty of the State University of New York at Buffalo, and Roy S. Thrall of Rochester, director of music in the Greece (N.Y.) Public Schools.

Dorothy Remsen, the Los Angeles-based harpist, Mary Nic Shenk, music critic of the St. Petersburg (Florida) *Times*, and Arnold Cantor, principal of Charlotte High School in Rochester, have been appointed to two-year terms.

The UR Alumni Council meets in Rochester three times each year, the ESM Alumni Council each October. Members are charged with the dual objectives of representing alumni feelings and opinion to the School and of developing firmer ties with alumni in their respective areas by keeping them informed of progress and objectives at the school.



*Richard Bales*

Two ESM alumni, composer-conductor Richard Bales and mezzo-soprano Joyce Castle, earned exceptionally enthusiastic press comment for their performance of Mr. Bales's song-cycle *A Set of Jade*. The work was written, originally with piano accompaniment, in 1964 on commission from the Kindler Foundation, and orchestrated early this year. Mr. Bales speaks of it as "the best thing I have done." In addition to their praise for the work itself, Washington critics covering the May 26 concert, part of Mr. Bales's 25th-anniversary season as music director at the National Gallery of Art, observed that "Mr. Bales has performed a great service in bringing Miss Castle to Washington" and remarked on the singer's "huge, luscious sound . . . scrupulous diction and unerring pitch." Lawrence Sears, in the *Star*, wrote, "I would go to hear her sing any piece at any time, anywhere." The same concert included the late Bernard Rogers's *Three Drawings from Hans Christian Andersen* and David Diamond's Concerto for Chamber Orchestra. The *Newsweek* article saluting Mr. Bales as "America's Kapellmeister" was read into the *Congressional Record* by Senator Claiborne Pell of Rhode Island.

Nonesuch has released a record made-up entirely of recent works by Kenneth Gaburo, who received his bachelor's and master's degrees at ESM. The disc comprises *Antiphony III (Pearl-white moments)* for sixteen voices and electronics, *Antiphony IV (Poised)* for voice, piccolo, bass trombone, double bass and electronics, and *Exit Music I (The Wasting of Lucrezia)* and *II (Fat Millie's Lament)*, both for concrète and electronic sounds. Mr. Gaburo conducts the New Music Choral Ensemble and members of the University of Illinois Contemporary Chamber Players in the recordings, and he also provided the annotation. Formerly professor of composition at the University of Illinois, he now is professor of music at the University of California, San Diego.

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Gordon Epperson, who received his M.M. here in 1949, has recorded Samuel Barber's Cello Sonata, Opus 6, and Bohuslav Martinu's Cello Sonata No. 2, both with pianist Frances Burnett. The record was released during the summer on the Golden Crest label.



Gordon Epperson

Sylvia Kutchukian, the soprano, has reassumed her original name after performing for three years as Sylvia Khatchadourian. During the summer she sang in Rochester and with ESM Director Walter Hendl at Chautauqua. With the Chautauqua Symphony Orchestra under Mr. Hendl's direction on July 20, Miss Kutchukian sang the three familiar excerpts from Berg's *Wozzeck* and the *Four Last Songs* of Richard Strauss. On August 1 and 3 she starred in Mimi in the "Opera Under the Stars" production of Puccini's *La Bohème* in Rochester's Highland Park Bowl. The opera performances were conducted by the ESM Opera Department's new musical director, Edwin McArthur, who presented Miss Kutchukian with the first Kirsten Flagstad Award in 1965.



Last winter Shirley Schell Hayden and Edward Easley began contacting their classmates in the Eastman class of 1943 for a twenty-fifth-anniversary reunion this year. At commencement time there were fifteen on hand, including William Warfield, who came in from New York, and Ed Hall, who journeyed all the way from California for the reunion. Seated, in the photograph above, are (left to right) Tom Donohue, Mrs. Robert Resue, Shirley Haydn, Margaret Gilbert, Dennis Andal, and Tony Bruno; standing, Edward Easley, Helen de Jager Lakofsky, Bob Mols, Don Hayden, David McConnell, William Warfield, Robert Resue, and Ed Hall. Present but not in the photograph were Carl Piarulli and Vitold Kushleika.



Merle Montgomery has been named vice president for public relations at Carl Fischer, Inc., the publishing firm with which she has been associated since 1966. In addition to her new duties, Mrs. Montgomery will continue to serve as co-ordinator of symphonic repertory and as director of the Carl Fischer Rental Library.

Mrs. Montgomery received her Ph.D. at Eastman after graduation from the University of Oklahoma and studies in Paris with Nadia Boulanger and Isidor Philipp. In addition to her published compositions and her four books on theory, she has compiled and edited two volumes in the New Scribner Music Library (of which Howard Hanson is editor-in-chief) and provided Vincent d'Indy's *Cours de Composition Musicale* with an English translation and a comparative analysis. Her series of thirteen fifteen-minute educational television films was produced by the University of Oklahoma.

In 1964 Mrs. Montgomery received a University of Rochester Alumni Citation and was elected to serve on the Alumni Council. From that year to 1966 she was national vice president for public relations for Mu Phi Epsilon, and since 1967 she has been first vice president of the National Federation of Music Clubs.



David Mulbury has been appointed visiting assistant professor of organ at the University of Cincinnati College-Conservatory of Music.

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The "Marzan tuba," a new instrument designed by Eastman graduate Fred J. Marzan, was introduced at the Texas Bandmasters Convention in San Antonio in August. Mr. Marzan, professor of tuba and director of the concert and marching bands at Eastern Illinois University, was sent to Munich earlier in the summer by the American Band Instrument Company to consult with Bohm-Meinel Band Instrument Manufacturers on the design and production of his new tuba. While in Germany he also appeared as guest conductor of the Mainz Police Band, the Hamburg Municipal Band and other organizations. On his return, he became a member of the National Brass Quintet at Indiana University, giving several performances through the remainder of the summer.

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Robert Stangeland, who is chairman of the piano division at the University of Alberta, has taped a series of five lecture-recitals to be telecast over the CTV network this fall under the title "Ten Fingers Plus." In August Mr. Stangeland was featured as harpsichordist in a CBC television program with flutists Julius Baker and Harlan Green.

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James E. Woodward has been appointed assistant professor of music at Southwest Baptist College in Bolivar, Missouri.

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George Walker, visiting professor of music at the University of Colorado this year during David Burge's leave of absence, reports the publication of his *Address for Orchestra* by MCA Music and of his *Stars* for vocal quartet by Associated Music Publishers. The *Address* was given its first performance by the Symphony of the New World in New York's Philharmonic Hall last February, and subsequently performed by the Atlanta, Baltimore and Minneapolis symphony orchestras under the direction of Paul Freeman. Mr. Walker's String Quartet, which received an award in the Rhea A. Soslund Chamber Music Competition last year, was performed at Lincoln Center in December, and his *Antifonys*, a chamber work written in two versions, was given at Bennington College and the University of Massachusetts. *Antifonys* was composed for the New England Festival Concerts, sponsored by the University of Massachusetts.

## NEW RECORDS BY EASTMAN SCHOOL PERFORMERS

Among the new fall releases are several records by members of the Eastman School's artist faculty and by the Eastman Wind Ensemble. In the initial release of the new Candide label from Vox are the first record by the Eastman Brass Quintet and the first orchestral recording by Frank Glazer, professor of piano. The Brass Quintet (Daniel Patrylak and Philip Collins, trumpets; Donald Knaub, trombone; Verne Reynolds, horn; Cherry Beauregard, tuba) may be heard in arrangements by Verne Reynolds of English and German music of the late Renaissance, with the German side given over entirely to music of Samuel Scheidt and the English side featuring five madrigals by Thomas Weelkes plus short works by Gibbons, Holborne, and others. The record was produced by ESM alumnus Thomas Mowrey.

Frank Glazer is the soloist in the first recording of Ferruccio Busoni's *Konzertstück* for piano and orchestra, with the Berlin Symphony Orchestra under C. A. Bunte. It is part of an all-Busoni disc on Candide which also includes works for flute and clarinet and the *Rondo Arlecchinesco* with tenor. On the Vox label itself, Mr. Glazer has just recorded the complete piano music of Erik Satie, released in a three-disc set.

Mr. Glazer and his three colleagues in the Eastman Quartet (Millard Taylor, violin; Francis Tursi, viola; Ronald Leonard, cello) have made their first recordings together under the group title. As reported earlier, they have recorded all three of the Brahms piano quartets, and they are available now in a three-disc Vox Box.

Eugene List and Carroll Glenn make their first appearance on the Crossroads label this fall. Their Amadeo recordings of Richard Strauss's *Burleske* for piano and orchestra and the same composer's rather neglected Violin Concerto, both with Kurt List conducting the Orchestra of the Volksoper, Vienna, will be released this fall on a record bearing the Odyssey label.

From Decca, we now have the first of the two records taped by the Eastman Wind Ensemble under Donald Hunsberger last May. This one bears the collective title *Fiesta!* and comprises the *Paeans and Dances of Heathen Iberia* by Carlos Surinach, H. Owen Reed's *La Fiesta Mexicana*, and Roger Nixon's *Fiesta del Pacifico*. The Wind Ensemble's second Decca record will be out in midwinter.

On the Artisan label, David Craighead has made the first recording on the new Schlicker organ at Occidental College in Los Angeles, performing Messiaen's *L'Ascension*, Franck's *Fantaisie in A*, and Mendelssohn's Third Sonata. Robert Noerhen, who was visiting professor during Mr. Craighead's leave in 1967, has recorded Samuel Adler's *Recitation* in a collection of American organ music on Lyrichord, and Mr. Adler's Fourth Quartet, performed by the Pro Arte Quartet, has been released on the same label.

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